



the **RUBY** series  
for medium advanced orchestra

String Orchestra | Optional Drums | ca. 3:30 | Grade 4

# BLAZE OF METAL

for String Orchestra & Optional Drum Set

*Bryan Sanguinito*

[ASCAP]

## INSTRUMENTATION

- 8 – Violin I
- 8 – Violin II
- 5 – Viola
- 5 – Cello
- 5 – Contrabass
- 1 – Drum Set [optional]

Your upper level orchestra students will be shouting “ORCHESTRA ROCKS!” as they tear out on this heart-pounding, hardcore, heavy metal feature written specifically for strings! Written in D minor, including an optional but essential drum set part, every section gets to shred while crushing rhythmic ostinatos and melodic passages just as reminiscent of Vivaldi as they are of Metallica! Your students – and their bow arms – will never be the same!



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# BLAZE OF METAL

*Bryan Sanguinito*

## PROGRAM NOTES

Everything about this piece screams HEAVY METAL: the tempo, the articulations, the rhythms, and the drum part. It is simply INTENSE... and likely unlike anything your upper level students have ever performed! This is not an arrangement, but rather, a heavy metal piece written specifically for string orchestra. As a kid who grew up in the 80s, this kind of music takes me back to some great years!

I have been teaching orchestra for over 27 years, and my favorite thing to hear is when students say, "This class rocks!" So I set out to create a piece of music that did exactly that! I wanted to give every section of the orchestra a chance to really rock out – especially on sixteenth notes... even the basses.

The drum set part, while optional, really does complete this piece. I would highly recommend having a drummer for this selection, even if they improvise and only use the written music as a guide.

This selection is really going to challenge your students, especially their stamina. There are a lot of sixteenth note patterns which require accuracy in articulation for every single section of the orchestra. It might even be a good idea to have your students do some physical warm-ups before and a little stretching after playing so that they are able to use their arms the rest of the day!

Be sure to have extra bows ready to go, especially at concert time, because if any piece of music is going to tear the hair off of your bows, this is it!

– Bryan Sanguinito

## ABOUT THE COMPOSER

**Bryan Sanguinito**, a proud public school music teacher since 1997, has been sharing his love of string orchestra music with elementary through high school students through teaching, conducting, arranging, and composing. He currently serves as a middle school orchestra teacher in the Reading (PA) School District, where, since 2003, he has taught string students from grades 4-9 in twelve different buildings. Before that, he served for six years as the sole string music instructor in the Nazareth (PA) School District, teaching grades 4-12, while developing and establishing the orchestra program there.

A cum laude graduate of Millersville University in Lancaster County, Pennsylvania, Bryan pursued his post-secondary studies with the University of the Arts (in Philadelphia). His orchestra students have visited multiple festival sites, including Dorney Park, Six Flags Great Adventure, Busch Gardens, and even Disney World. They have won multiple awards at regional festivals, twice winning the highly coveted Music in the Parks "Esprit de Corps" award, honoring the student group that best embodies the spirit of the festivals.

Bryan has served twice as the guest conductor for the Berks County Sixth Grade String Orchestra Festival. For two decades, he advocated for public school students, teachers, and music programs, ultimately becoming a local and regional education association president, featuring student musicians at every in-person event he hosted, in order to stress to other education professionals the importance and power of music education in our public schools.

Bryan and his wife, Laura, live in Ephrata, Pennsylvania, and are happy cat parents. They thoroughly enjoy traveling (especially to sunny locations), playing trivia, exercising, and discovering new places to eat and foods to try.

## PERFORMANCE NOTES

The group of four consecutive dotted eighth notes, the glissando, and the caesura at the beginning of this piece set the tone for the challenge that your students can expect. The rhythmic ostinato of sixteenth notes that begins at measure 8 in the low strings followed by the four *spiccato* eighth notes is the foundation for everything else that happens in this piece, so be sure to really get your orchestra focused on playing exactly the same rhythms and articulations.

At measure 16, every section of the orchestra plays the sixteenth note melody, including low strings, so again, aim for accuracy and consistency. Keep the short notes short and the accented notes accented. The countermelody that the violas start at 20 (and the cellos pick up a little later) should provide a nice contrast, but should not be played too legato. Do what feels right with the caesuras throughout the piece, so long as everybody is coming back in at the same time, in the same style.

There are not too many times in which the orchestra is playing softer than a forte level, so when it does happen, be sure to observe the dynamic changes.

The introductory theme gets revisited at measure 46 and leads to an entirely different melody. The new sixteenth note ostinato that first violins introduce at measure 49 is important for keeping the piece moving forward. You will notice that there are some interesting harmonies that occur once the divisi begins, so strive for balance in assigning who plays which part.

The ostinato from measure 8 gets reintroduced at measure 59 while the rest of the orchestra gradually crescendos up until 75. Please observe all the dynamic changes here.

At measure 75, the secondary sixteenth note ostinato gets revisited, with a brand new melody (and extended crescendo) occurring. The melody that the violas begin at measure 83 (and the seconds and cellos pick up at measure 91) should be the most lyrically performed passage in the entire composition.

At measure 91, there are four different ideas happening at the same time, so it will take extra effort to get everybody playing accurately together. Beginning at measure 99, build with intensity to finish this piece as loudly as possible.

This is a tough (but hopefully awesome) piece! As a director, you might find that teaching this composition challenges you almost as much as it challenges your students, but once your orchestra nails it at your concert, it's going to totally rock!



# BLAZE OF METAL

for String Orchestra & Optional Drum Set

Bryan Sanguinito

Heavy Metal ♩ = 120

Violin I

Violin II

Viola

Cello

Contrabass

Drum Set [optional]

ff

Crash

Toms

ff

1

2

3

4

Vln. I

ff

Vln. II

sul A gliss.

sul D gliss.

sul D gliss.

ord.

ord.

ord.

Vla.

Vcl.

ff

Bass

Snare

Drums

4

5

6

7

A

Score for **BLAZE OF METAL** | Bryan Sanguinito

Measures 8 through 15.

**Measures 8-11:**

- Vln. I:** Rest.
- Vln. II:** Rest.
- Vla.:** Rest.
- Vcl.:** Spiccato, *ff*.
- Bass:** Spiccato, *ff*.
- Drums:** Hi-Hat.

**Measures 12-15:**

- Vln. I:** Rest.
- Vln. II:** *sfz*.
- Vla.:** Spiccato.
- Vcl.:** Spiccato.
- Bass:** Spiccato.
- Drums:** Rim shot.

B

Score for **BLAZE OF METAL** | Bryan Sanguinito

Measures 16-19 and 20-23.

Instrumentation: Vln. I, Vln. II, Vla., Vcl., Bass, Drums.

Measures 16-19: Vln. I, Vln. II, Vla., and Vcl. play *ff* (fortissimo) melodic lines. Bass plays a rhythmic pattern. Drums play a pattern with cross-sticks.

Measure 20: Vln. I, Vln. II, and Vla. play *mf* (mezzo-forte) melodic lines. Vcl. and Bass are silent.

Measures 21-23: Vln. I, Vln. II, and Vla. continue their *mf* melodic lines. Vcl. and Bass remain silent. Drums continue with cross-sticks.

24

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

*mf*

*mf*

*mf*

24 25 26 27

Violin I

Violin II

Viola

Violoncello

Bass

Drums

*ff*

*spiccato*

28 29 30 31



32

Vln. I *ff*

Vln. II

Vla.

Vcl.

Bass

Drums

32 33 34

35

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

35 36 37 38

*p sub.*

39

spiccato

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

39 40 41 42

*f*

*f*

*f*

*f*

*f*

*f*

43

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

43 44 45 46

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

**E**

47

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

*ff*

*f*

div.

cross-stick

47 48 49 50

*f*

51

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

*f*

(4)

(4)

(4)

(4)

51 52 53 54 55 56

57

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

57 58 59 60

*mp*

*ff*

*mp*

*p*

*spiccato*

61

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

61 62 63 64

*mp*

*spiccato*

*fp*

*fp*

65

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

*mf*

*mf*

*mf*

*fp*

*ff*

*mf*

65 66 67 68

spiccato

spiccato

spiccato

69

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

*ff*

*ff*

*ff*

*ff*

*ff*

69 70 71 72

spiccato

spiccato

spiccato

spiccato

77

Vln. I

Vln. II

Vla.

Vol.

Bass

Drums

77 78 79 80

81

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

81 82 83 84

85

Vln. I

Vln. II

Vla.

Vol.

Bass

Drums

85 86 87

88

This musical score is for measures 88, 89, and 90 of the piece 'The Rose Tree'. It features six staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A large, stylized watermark 'C' is visible across the lower half of the page.

88 89 90

[illegible]



94

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

94

95

96

97

Vln. I

Vln. II

Vla.

Vcl.

Bass

Drums

97

98

99

100

101

div.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vcl. *fff*

Bass *fff*

Drums *fff*

101 102



